

EASTMAN'S
RED MUSIC BOOKS
No. 6

THE
20TH CENTURY METHOD
FOR THE
BANJO
(UNIVERSAL NOTATION)

by
J.E. AGNEW

Price 75¢
3/-

CLEVELAND
THE EASTMAN CO

NEW AND ENLARGED
EDITION

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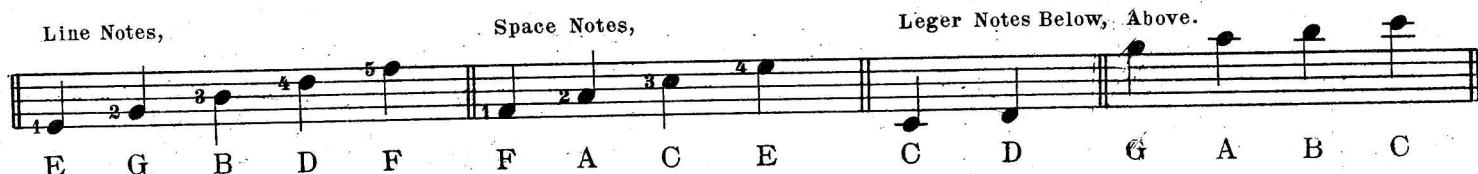
CLEVELAND
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RUDIMENTS OF MUSIC.

Musical sounds are represented by characters called notes; which are named after the first seven letters of the alphabet, viz: A, B, C, D, E, F, G. The letters are repeated in the same order and are placed on and between the five lines, called the staff. In addition to these five principal lines, a certain number of leger (or added) lines are used above and below the staff.

THE STAFF.



The pupil will memorize the position and name of each note. The stem of the note may point either up or down.

VALUE OF THE NOTES.

A whole note (o), is equal to two half notes (o), or four quarters (o), or eight eighths (o), or sixteen sixteenths (o), or thirty-two thirtyseconds (o).

THE NOTES AND THEIR CORRESPONDING RESTS.

Whole Note.	Half Note.	Quarter Note.	Eighth Note.	Sixteenth Note.	Thirty-second Note.
Whole Rest.	Half Rest.	Quarter Rest.	Eighth Rest.	Sixteenth Rest.	Thirty-second Rest.

The treble clef (G), which is placed on the second line, is used exclusively in banjo music.

The dot (.), placed immediately after a note or rest increases its value one-half. A dotted half note is equal to three quarter notes, a dotted quarter is equal to three eighths, etc.

TIME.

There are three principal measures of time; the common time or four beats, triple time or three beats and two four time. All of the others, being compound time, are derived from these three.

EXAMPLE.

Common time, four beats to the measure.	Triple time, three beats.	Two-four time, two beats.

The Triplet is a group of three notes played in the same time as two notes of the same denomination, thus:



The sharp (#), placed before a note raises it a semitone (a distance of one fret). The flat (b), lowers it a semitone, the natural (n), restores a note, previously altered by a sharp or flat to its original sound, the double sharp (x), raises the note a whole tone, the double (bb), lowers it a tone.

A sharp or flat placed before a certain note is called an accidental and acts only in the measure in which it occurs.

The key of a musical composition is indicated by the number of sharps or flats, which are placed at the beginning. Each major key has its relative minor key, using the same signature. The key of C major has no sharps or flats in its signature.

TABLE OF KEYS WITH SHARPS AND FLATS.

C MAJOR.	G MAJOR.	D MAJOR.	A MAJOR.	E MAJOR.	B MAJOR.	F [#] MAJOR.	C [#] MAJOR.
A MINOR.	E MINOR.	B MINOR.	F [#] MINOR	C [#] MINOR.	G [#] MINOR.	D [#] MINOR.	A [#] MINOR.
F MAJOR.	B ^b MAJOR.	E ^b MAJOR.	A ^b MAJOR.	D ^b MAJOR.	G ^b MAJOR.	C ^b MAJOR.	
D MINOR.	G MINOR.	C MINOR.	F MINOR.	B ^b MINOR.	E ^b MINOR.	A ^b MINOR.	

The major scale is composed of eight tones, each note is called a degree, between these eight degrees are seven intervals, five of which are tones (whole tones) and two semitones (half tones), the semitones are situated between the third and fourth, and seventh and eighth degrees.

SCALE OF C MAJOR (Two Octaves.)

First octave - - - - - Second octave - - - - -

Degrees	1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8

The dash — indicates the semitones (half step). From the first to the eighth degree is called an octave.

TUNING THE BANJO.

The strings are numbered from one to five, the short one being the fifth. The banjo may be tuned to the piano or organ by tuning the fourth string to C (one octave below middle C), then third to G, second to B, first to D, and fifth to G.

	C	G	B	D	G
4th	3d	2d	1st	5th	

These are the actual sounds but the music is written one octave higher and all in the treble clef, thus:-

	C	G	B	D	G
4th	3d	2d	1st	5th	

To tune by the frets, tune fourth string to C, then sound 7th fret, tune third string to this note; then sound 4th fret on third string and tune second string; then sound 3d fret on second string and tune first string; then sound 5th fret on first string and tune fifth string.

HOW TO HOLD THE BANJO.

Sit in an upright but easy position, resting the rim of the banjo on the right thigh, the upper rim resting lightly against the body. Rest the neck of the banjo between the thumb and first finger of the left hand, curving the fingers so the tips can be used to press the strings to the finger-board. Rest the little finger of the right hand on the banjohead and curve the other fingers so that the thumb will strike the strings fully an inch farther from the bridge than the first finger.

LEFT HAND FINGERING.

The left hand fingering is marked as follows: 0, for open string; 1, first finger; 2, second finger; 3, third finger; 4, fourth finger.

RIGHT HAND FINGERING.

The following signs are used to mark the right hand fingering: +, for the thumb; ., first finger; .., second finger. Unless otherwise marked, always "pick" the first string with the second finger, the second string with the first finger and the third, fourth and fifth strings with the thumb. The third finger is seldom used. The fifth string is played open and with the thumb entirely. Use the "ball" of the thumb and fingers in picking the strings and not the nails. The "alternate" system of right hand fingering will be given and explained as the work progresses. The regular fingering as explained above is recommended as best for the beginner.

EXERCISE ON THE OPEN STRINGS.

Count one for each note; four to each measure.

4th. String.

3d. String.

2d. String.

1st. String.

5th. String.

SCALE of C MAJOR.

Memorize each note with the correct fingering for both hands. The 5th. string is always played open and is marked "o"

4th. String.	3d.	2d.	1st.	5th.	1st.
Fret. Left hand.	0 1 3 4	0 2 4 0	0 1 4 0	0 2 4 0	7 1 9 3 10 4
C D E F	G A B C	D E F G	A B C D	B C	
Right hand.	+ + + +

Count one for each note.

Hold each left hand finger in position until the next note is reached; this is essential.

EXERCISE ON ALL STRINGS.

Common time, count four to each measure.

Left hand.

A single bar divides the measures; A double bar ends the strain. A repeat is indicated by two dots 1st Ending. 2d Ending.
 20th C. B. 1st Time. 2d Time.

Etudes.

Hold the left hand fingers in position until the end of each measure.

1.

2.

2.

CHORD EXERCISE, KEY OF C MAJOR.

A chord is a combination of tones played together. Keep the left hand fingers in position until a change is necessary. To play the "snap" slur , pick the first note as usual, then snap the string with the same finger used to stop the first note.

The Glide, +---; the thumb glides from the first note to the second when marked with a dash —.

Edna Waltz.

Tempo di Valse.

J. E. A.

EDNA WALTZ (Concluded.)

7

The musical score consists of two staves of music. The first staff starts with a treble clef, a key signature of one sharp, and a common time signature. It features a series of eighth-note chords and single notes, some with grace marks. The second staff begins with a treble clef, a key signature of one sharp, and a common time signature. It contains eighth-note chords and single notes, with a dynamic marking 'D. C.' at the end.

D. C., (Da Capo) repeat from the beginning and play to *Fine. Tempo di Valse*, waltz time.

STUDY IN THE ALTERNATE FINGERING.

Practice slow and even, observe the right hand fingering.

This study consists of two staves of music. Both staves begin with a treble clef and common time. The first staff uses a key signature of one sharp. The second staff uses a key signature of one sharp. Both staves feature a continuous sequence of eighth-note patterns, primarily consisting of pairs of notes connected by vertical stems, illustrating the concept of alternate fingering.

Electric Dance.

Moderato. (*Moderately fast.*)

J. E. A.

The musical score for 'Electric Dance' is presented in five staves of music. The first four staves are in common time, while the fifth staff concludes with a waltz time signature. The first staff begins with a treble clef, a key signature of one sharp, and includes a dynamic marking 'mf'. The subsequent staves continue the melodic line with various note values and rests. The fifth staff ends with a 'Fine' instruction and a dynamic marking 'f'.

Marks of expression, ***pp***, very soft; ***p***, soft; ***mf***, moderately loud; ***f***, loud; ***ff***, very loud.

20th C.B.

ARPEGGIO STUDIES.

The following studies should be repeated several times.

1.

2.

3.

4.

SCALE OF A MINOR, (Melodic.)
RELATIVE OF C MAJOR.

In the melodic minor scale, ascending, the 6th and 7th degrees are sharped; but in descending these tones are made natural.

3d String	2d.	1st.		5th.	1st.	2d.	3d.
Fret. Finger.	2	0	1	0	2	4	6
			2	1	2	1	2
			#	#	#	#	#
			1	2	2	1	2
			#	#	#	#	#
			1	2	2	1	2
			#	#	#	#	#
			1	2	2	1	2
			#	#	#	#	#
			1	2	2	1	2

CHORD EXERCISE, KEY OF A MINOR.

Moderato.

THE BARRE AND THE POSITION.

The barre, marked B. or Bar. is made by placing the first finger across the strings at the fret indicated by a numeral. Each fret is called a position, the first finger placed on a certain fret determines the position.

SYNCOPATION.

Syncopation is the accenting of the unaccented notes, or accenting the up beat. The notes marked with a >, or A, are to be accented or slightly emphasized. The natural accent falls on the first count of the measure in two-four or three-four and on the first and third counts in common time.

Columbian Dance.

INTRODUCING SYNCOPATION AND DOTTED NOTES.

J. E. A..

Moderato.

Position of the notes on the 2d, 3d, and 4th strings, to be memorized.

String	Fret 1	Fret 2	Fret 3	Fret 4	Fret 5	Fret 6	Fret 7	Fret 8	Fret 9	Fret 10	Fret 11	Fret 12
4th	0	2	4	5	7	9	11					
3rd	0	2	4	5	7	9	10	12				
2nd	0	1	3	5	6	8	10	12				

CHORD EXERCISE IN POSITIONS.

The encircled figures (3), denote on which string the notes are made. The thumb glides over the two lower notes in chords of four notes. The positions are marked, Pos. - - - - the dotted line shows how far the position extends.

CHROMATIC SCALE.

The chromatic scale proceeds only by semitones, (half steps). Practice ascending in sharps and descending in flats.

4th String.						3d.		2d.		1st.		5th.		1st.					
Fret-Finger	-	-	1	2	3	4	5	6	0	1	2	3	4	5	6	7	8	9	10
	0		1	2	3	4	5	6	0	1	2	3	4	0	1	2	3	4	5

1st String.				5th.		1st.		2d.		3d.		4th.													
Fret-Finger	10	9	8	7	6	0	$\frac{4}{4}$	3	2	1	0	2	1	0	3	2	1	0	6	5	4	3	2	1	0
	4	3	b	2	b	0	$\frac{4}{4}$	3	2	1	0	2	1	0	3	2	1	0	6	5	b	3	2	1	0

THE ARPEGGIO.

A waved line  placed before a chord indicates the arpeggio or harp style, the notes are played in quick succession.

Written.



Played.

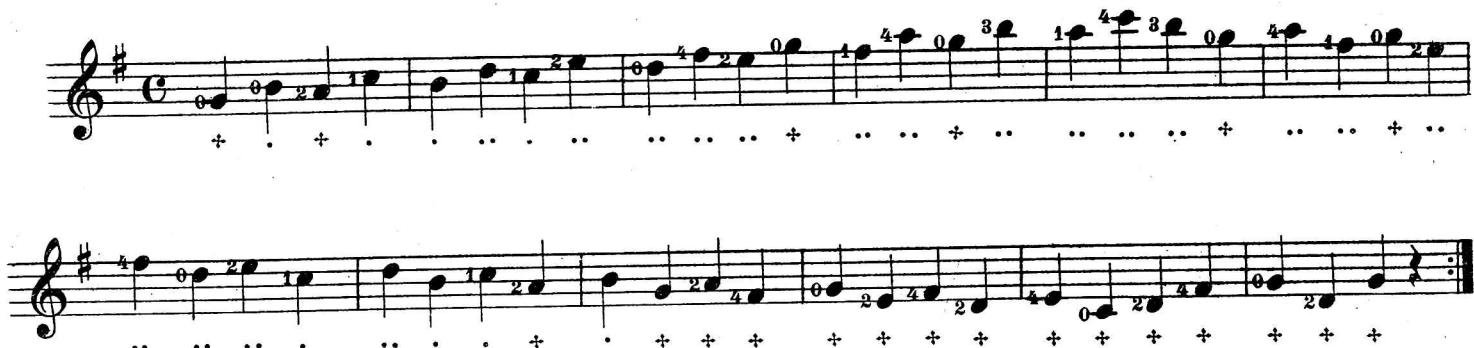
SCALE OF G MAJOR.

One sharp placed in the signature, indicates the key of G. Sharp each F.

3d String.	2d	1st	5th	1st	5th	1st	2d	3d	4th	3d
Fret Finger	0 2	0 1	0 2 4	0	7 9 10 9 7	0	4 2 0	1 0 2 0	6 4 2 2 0	2 4 6 0
	+	+



EXERCISE ON ALL STRINGS.



CHORD EXERCISE, KEY OF G MAJOR.

Count six to the measure.



Odetta Waltz.

Tempo di Valse.

J. E. A.

The musical score consists of eight staves of piano music. The first seven staves are in G major (indicated by a treble clef) and the eighth staff is in F major (indicated by a treble clef and a sharp sign). The time signature is 3/4 throughout. The music begins with a series of eighth-note chords and transitions into a more complex melodic line. The first seven staves conclude with a repeat sign and two endings: ending 1 leads to a final cadence with a forte dynamic (f), while ending 2 leads back to the beginning of the section. The eighth staff begins with a forte dynamic (ff) and concludes with a 'Fine.' The score ends with a repeat sign and the instruction 'D.C.' (Da Capo).

STUDY IN THE ALTERNATE FINGERING.

This section provides a study in alternate fingering. It consists of two staves of piano music in G major and common time. The music features a continuous pattern of eighth-note chords and single notes, with fingerings (1 and 2) placed above the notes to indicate specific fingerings for the pianist. The first staff ends with a repeat sign, suggesting a loop or continuation of the pattern.

20th C. B.

Crescent Polka.

J. E. A.

Lively.

mf

Fine f

D. C.

SCALE OF E MINOR, (Melodic.)
RELATIVE OF G MAJOR.

4th. String.	3d.	2d.	1st.	2d.	3d.	4th.
Fret... Fingers... 4 2	6 4	0 2	0 2	1 2 2 0	1 2 2 0	6 4 2 1

CHORD EXERCISE, KEY OF E MINOR.

5 B. - - -

4 B. - - -

Armanda Schottische.

J. E. A.

Moderato.

STUDY IN RIGHT HAND FINGERING.

Lively.

SCALE OF F MAJOR.

One flat placed in the signature, indicates the key of F. Flat each B.

EXERCISE ON ALL STRINGS.

CHORD EXERCISE, KEY OF F MAJOR.

Aurelia Waltz.

BANJO SOLO.

J. E. AGNEW.

Tempo di Valse.

mf

5 B - - -

5 B - - -

5 Pos - - -

5 B - - -

8 Pos 1 - - -

2 - - -

5 B - - -

5 B - - -

5 B - - -

2 B - - -

4 Pos - - -

4 Pos - - -

6 Pos - - -

5 B - - -

5 B - - -

5 B - - -

2 B - - -

2 B - - -

6 Pos - - -

7 Pos - - -

2 B - - -

4 Pos - - -

2 B - - -

Bass Solo.

mf

5 B - - - -
5 Pos

5 Pos - - - -

3 B - - - -
5 B - - - -

5 Pos - - - -

SCALE OF D MINOR, (Melodic.)

RELATIVE OF F MAJOR.

4th String.	3d.	2d.	1st.	2d.	3d.	4th.
Fret. 2 Finger. 1	4 3	5 4	0 2	0 2	0 #	5 4
					3 2	4 3
				1 1	2 0	2 1

CHORD EXERCISE, KEY OF D MINOR.

Moderato.

2 B - - - -
2 B - - - -
2 B - - - -
2 B - - - -
3 B - - - -
2 B - - - -
2 B - - - -

The thumb glides over two notes when marked, +--+.

20th C. B.

Rainbow Schottische.

J. E. Agnew.

Intro.

Moderato.

2 B.

6 Pos.

4 Pos.

Fine.

f

D. S. al Fine.

D. S. al Fine, repeat from the sign **\S** and end at the word *Fine.* *rit.*, retard the time.
20th C. B.

STUDY IN THE ALTERNATE FINGERING.

Allegro.

Allegro; in quick time.

SCALE OF D MAJOR.

Two sharps placed in the signature, indicate the key of D. Sharp each F and C.

4th Strng.	3d.	2d.	1st.	5th.	1st.	5th.	1st.	2d.	3d.	4th.
Fret.....	2	4	6	0	2	0	2	4	0	2
Finger.....	2	2	4	0	2	0	2	4	0	2

EXERCISE ON ALL STRINGS.

20th C. B.

CHORD EXERCISE, KEY OF D MAJOR.

2 Pos - - - - -

2 B - - - - -

Charlotte Waltz.

SOLO BANJO.

J. E. Agnew.

Tempo di Valse.

mf

2 Pos - - - - -

2 B - - - - -

2 Pos - - - - -

7 Pos - - - - -

5 B - - - - -

3 Pos - - - - -

CHARLOTTE WALTZ (Concluded.)

21.

A page of sheet music for guitar, featuring four staves of musical notation. The top two staves begin with a dynamic 'f' and show various hand positions (2 Pos., 7 B., 2 Pos., 7 B.) indicated by numbers above the staff. The bottom two staves continue the sequence with positions 1, 3 Pos., 5 Pos., 4 Pos., 2 Pos., 6 Pos., and 10 Pos. The music consists of eighth-note patterns and chords, with some notes grouped by brackets and specific fingering numbers (e.g., 1, 2, 3, 4) placed above or below the notes.

SCALE OF B MINOR, (Melodic.)

RELATIVE OF D MAJOR.

2d String.	1st.		5th.	1st.		2d.	3d.	4th.		3d.	2d.
Fret-Finger.	- - - 2 - - 0 - - 2	0 2 4 6 1 8 3 9 4 9 7 2 0		4 2 0 4 2 0		2 0 2 2 0	2 2 0	6 4 2 2 4 4 6 4 2 2 2 4 4 1		1 3 3 1 0	

CHORD EXERCISE, KEY OF B MINOR.

Allegretto.

20th C. B.

Hot Foot Ike Cake Walk.

BANJO SOLO.

J. E. Agnew.

The sheet music consists of ten staves of musical notation for banjo. The first six staves are for the Banjo Solo, starting with a treble clef and a key signature of one sharp. The tempo is indicated as 2/4. The notation includes various banjo techniques such as slurs, grace notes, and fingerings. Fingerings are labeled above the staff at specific points, such as "3 Pos", "2 Pos", "3 Pos", "6 Pos", "5 B", "6 Pos", "5 B", "2 B", "5 Pos", "4 Pos", "5 Pos", and "5 Pos". The dynamics "mf" (mezzo-forte) and "fz" (forzando) are also present. The last four staves are for the Trio section, starting with a bass clef and a key signature of one flat. The tempo is indicated as 2/4. The notation continues with similar banjo techniques and fingerings, including "10 B", "5 Pos", "4 Po", "7 B", "5 Pos", "4 Pos", "3 B", and "2".

fz, Forzando strongly accented. — or cres., increase in tone. — or dim., soften by degrees.
20th C. B.

SCALE OF A MAJOR.

Three sharps placed in the signature, indicate the key of A, sharp each F, C and G.

3d String.	2d.	1st.					2d.	3d.	4th.	3d.																
Fret. Finger.	2 2	0 2	2 4	6 1	7 2	9 4	11 1	12 2	11 1	9 4	7 2	6 1	4 4	2 2	0 0	2 2	0 1	6 4	4 2	2 2	1 1	2 2	4 4	6 4	1 1	2 2

EXERCISE ON ALL STRINGS.

CHORD EXERCISE, KEY OF A MAJOR.

Zanita Waltz.

BANJO SOLO.

Tempo di Valse.

J. E. Agnew.

f

20th C. B.

SCALE OF F# MINOR, (Melodic.)

RELATIVE OF A MAJOR.

CHORD EXERCISE, KEY OF F# MINOR.

Andante.

The image shows three staves of musical notation for violin, arranged vertically. The top staff begins with a treble clef, a key signature of two sharps, and a 2/4 time signature. It features a continuous eighth-note pattern with various bowing and fingering markings, including '2 B.', '2 Pos.', '1 Pos.', and '2 B.' above the notes. The middle staff starts with a treble clef, a key signature of one sharp, and a 2/4 time signature. It also contains eighth-note patterns with similar markings like '6 B.', '7 B.', '6 B.', and '6 B.'. The bottom staff begins with a treble clef, a key signature of one sharp, and a 2/4 time signature. It follows a similar pattern with eighth-note groups and markings such as '7 B.', '6 B.', '6 B.', and '6 B.'. The music is divided into measures by vertical bar lines.

STUDY IN THE ALTERNATE FINGERING.

5 B - - - - 2 B - - - - 6 Pos. - - - -
1
5 Pos. - - - - 5 B - - - - 2 B - - - - 2 B - - - - 5 B - - - -

Forest Echoes.

Caprice.

BANJO DUET.

J. E. AGNEW.

Moderato.

The sheet music consists of six staves of musical notation for two banjos. The music is in common time and C major. The first staff begins with a dynamic of *mf*. The notation includes various banjo-specific techniques such as slurs, grace notes, and fingerings indicated by numbers above or below the strings. Performance markings include "4 Pos.", "3 Pos.", "6 Pos.", "8 Pos.", "4 Pos.", "4 Pos.", and "Fine.". The final staff concludes with a dynamic of *p* and the instruction "20th C.B.".

Musical score for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 1-4 are shown.

4 Pos.

Musical score for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 5-8 are shown. The label "4 Pos." is centered above the top staff.

6 Pos.

Musical score for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 9-12 are shown. The label "6 Pos." is centered above the top staff.

3 B.

Musical score for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 13-16 are shown. The label "3 B." is centered above the top staff. A dynamic marking "mf" is placed on the first measure of the top staff.

4 Pos.

Musical score for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 17-20 are shown. The label "4 Pos." is centered above the top staff.

1. 2.

D. C. al Fine.

Florette Waltz.

BANJO DUET.

J. E. AGNEW.

mf

11 Pos.

12 B.

6 Pos.

5 B.

2 B.

6 Pos.

3 Pos.

2 B.

7 B.

7 Pos.

f

20th C.B.

7 Pos. - - 4 B - - - -

7 B. 5 B. 3 Pos. 1. 2.

4 B.

5 B. - - - -

p

6 Pos. - - - -

4 Pos. - - - -

5 B. - - - -

5 B. - - - -

7 Pos. - - 6 Pos. - - 5 Pos. - - 4 Pos. - -

2 B. - - - -

5 B. - - - -

6 Pos. - - - -

4 Pos. - - - -

5 B. - - - -

2 B. - - - -

6 Pos. 2 B. 0

2 B. - - - -

1 B. - - - -

2 B. - - - -

8 Pos. - - - -

The Valkyrian Club.

March and Two Step.

BANJO DUET.

J. E. AGNEW:

11 Pos.

5 B.

13 Pos.

20th C.B.

5 Pos.. - - - 6 Pos.. - - - 5 B.. - - -

4 Pos.. - - - 2 B.. - - - 3 Pos.. - - - 1. 2.

Trio. *mf*

8 Pos.. - - - 5 B.. - - -

6 Pos.. - - - 5 B.. - - - 8 Pos.. - - - 5 B.. - - - 2 B.. -

6 Pos.. - - - 7 Pos.. - - - 5 B.. - - - 4 Pos.. - - - 8 Pos.. - - -

20th C.B.

The Pickanninies Frolic.

BANJO SOLO.

Dance Comique.

J. E. Agnew.

Not too fast.

The sheet music consists of ten staves of musical notation. The top staff is for the Banjo Solo, starting with a dynamic of *mf*. It features a treble clef, a key signature of one sharp, and a time signature of $\frac{2}{4}$. The music includes various banjo techniques indicated by numbers (e.g., 0, 2, 3, 4) and symbols like $\#$ and \times . The first staff ends with a repeat sign and two endings. Ending 1 continues with a dynamic of *f*. Ending 2 begins with a dynamic of *p*. The second ending concludes with a repeat sign and two endings. The third ending begins with a dynamic of *p*. The fourth ending concludes with a dynamic of *p*. The fifth ending begins with a dynamic of *p*. The sixth ending concludes with a dynamic of *p*. The seventh ending begins with a dynamic of *p*. The eighth ending concludes with a dynamic of *p*. The ninth ending begins with a dynamic of *p*. The tenth ending concludes with a dynamic of *p*. The bottom staff is for the Trio, also in $\frac{2}{4}$ time and a treble clef, with a dynamic of *p*. It features a similar style of notation, including numbers and symbols, and concludes with a dynamic of *p*.

ROYAL MARCH.

Banjo Solo.
Universal notation.

CLAUDE S. MINTER.

7 B.

7 B.

7 Pos.

2 Pos.

3 Pos. [1.] [2.]

p

1. 2. 8 Pos.

Fine. *mf*

5 B. 2 Pos. 7 B. 5 B.

5 Pos. 2 Pos. 7 B. 5 B. 3 Pos. 1. 2.

D. C. al Fine

THE "UNIQUE". CHARACTERISTIC DANCE.

BANJO SOLO.

Universal notation.

Moderato.

H. CHALET GARRER

Sheet music for violin, page 10, featuring six staves of musical notation. The music is in common time (indicated by 'c') and includes dynamic markings such as *mf*, *f*, *p*, and *D.C. al Fine*. Fingerings are indicated by numbers above or below the notes, and bows are marked with '3' or '2'. The staves are labeled with positions: '6 Pos.', '7 B.', '3 Pos.', '4 B.', '2 B.', '6 Pos.', '5 B.', '1 B.', '2 B.', '6 Pos.', '8 Pos.', and '7 Pos.'. The music concludes with a 'Fine.' at the end of the first staff.

OLD FRIENDS WALTZ.

BANJO SOLO.

Universal notation.

H. CHALET GARBER.

Tempo di Valse.

THE MERRY CADET.

BANJO SOLO.

DARKTOWN DANCE.

Universal notation.

Not too fast.

J. E. AGNEW.

The musical score consists of two parts: 'BANJO SOLO.' and 'DARKTOWN DANCE.'

BANJO SOLO. The score begins with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. It features six staves of music. The first five staves are for the banjo solo, starting with dynamic *mf*. The sixth staff is for a 'Trio' part, indicated by a treble clef, a key signature of one flat (B-flat), and a time signature of 2/4. The 'Trio' part starts with dynamic *p*.

DARKTOWN DANCE. This section follows the banjo solo. It includes six staves of music, each ending with a repeat sign and two endings (1. and 2.). The first ending leads back to the banjo solo. The second ending leads to the final section.

Performance Instructions: The score includes several performance instructions: 'mf' (mezzo-forte) at the start of the solo; 'x' marks indicating specific banjo techniques like slurs or grace notes; 'f' (fortissimo) dynamic in the 'Trio' section; and 'Pos.' (Position) markings such as '5 Pos.' and '1. 2.' indicating finger positions.

The 20th Century method for the Banjo by J. E. Agnew, the first published in the universal notation.

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RECKLESS RUFUS.

DANCE CHARACTERISTIQUE.

BANJO SOLO.
Universal notation.

Moderato.

Bass elevated.

CHENEY R. PROUTY.

Note: tune 4th string to D. Make all octaves on the 1st and 4th string and with 2nd and 3rd fingers.

THE WHYTE LAYDIE.
MILITARY MARCH.

BANJO SOLO

Universal Notation.

H. CHALET GARBER.

The sheet music consists of ten staves of musical notation for banjo, arranged in two columns of five staves each. The notation uses a treble clef and common time. The first staff begins with a dynamic *f*. The music is divided into sections by measure numbers and banjo positions:

- 4 Pos.**: Measures 1-6
- 5 B.**: Measures 7-12
- 7 B.**: Measures 13-18
- 5 Pos.**: Measures 19-24
- 7 Pos.**: Measures 25-30
- 10 Pos.**: Measures 31-36
- 8 Pos.**: Measures 37-42
- 12 Pos.**: Measures 43-48
- 11 Pos.**: Measures 49-54
- 1.** and **2.**: Measures 55-60, ending with a *Fine f*.

Each staff contains a series of vertical strokes indicating banjo fingerings, typically numbered 0 through 4. The notation includes various rests, slurs, and grace notes. The music concludes with a final section of six staves at the bottom of the page.

Musical score for a solo instrument, likely a fiddle or violin, featuring ten staves of music. The score includes various positions (e.g., 1. Pos., 2. Pos., 6 Pos., 5 Pos., 9 Pos., 11 Pos., 13 Pos., 7 B.) indicated by numbers and letters above specific measures. The music consists of six sections, each ending with a repeat sign and two endings (1. and 2.). The instrumentation is labeled "Trio." on the third staff. The score concludes with a dynamic marking "D.C. al Fine."

DANCE OF THE IMPERIALS.

BANJO SOLO*Universal Notation.***Allo. Modto.****H. CHALET GARBER.****7 B.****6 Pos.****Har. 12.****5 Pos.**

9 Pos.

11 Pos. 10 B.

Har. 12.

Slide.

ff

Slide.

Note: \backslash up stroke of first finger. \wedge down stroke.

Dance of the Imperials. 2.

RUSTIC REVELRY.

CHARACTERISTIC MARCH.

BANJO SOLO.

Universal notation.

GATTY JONES.

7 B. 5 Pos. 3 B. 3 B.

f

Bass. 10 Pos. 7 B.

mf

7 B. 8 B. 10 Pos. 9 Pos. Bass.

10 Pos. 7 B. 7 B.

Bass. 6 Pos. 3 B.

f

10 B. 6 Pos. 3 B.

(2)

14 Pos. 5 Pos. 6 Pos. 3 B. 10 B.

8 Pos. 6 Pos. 3 B. 6 Pos.

(2)

14 Pos. 6 Pos. 7 B. 5 Pos. 3 B. 6 Pos.

Fine.

Thumb takes lowest note, first finger the remaining notes.

Tremolo highest note, thumb glides over remaining notes.

First finger takes highest note, thumb glides over remaining notes

Trio

9 Pos. 5 Pos.

D. C. al Fine.

LOTUS CLUB MARCH.

BANJO SOLO.

Universal Notation.

3 Pos.

The musical score consists of six staves of Banjo Solo notation. Staff 1 starts with a dynamic *f* and includes markings for 3 Pos., 5 B., 3 Pos., 5 B., 6 B., and 2 Pos. Staff 2 begins with a dynamic *mf*. Staff 3 ends with a dynamic *p* and a "Fine." Staff 4 ends with a dynamic *p*. Staff 5 ends with a dynamic *D.S. al Fine.* Staff 6 starts with a dynamic *f* and includes markings for 6 Pos. The score uses a treble clef and common time throughout.

AN AUTUMN IDYLL.

VALSE.

BANJO SOLO.

Universal Notation.

MYRON A. BICKFORD

mf

4 Pos.

5 B.

7 Pos.

4 B.

5 B.

cresc.

5 Pos. 9 Pos. 10 B. 8 Pos.

p

5 Pos. 4 B. 3 2 1 2

D. C. al Fine.

THE VICTOR MARCH.

BANJO SOLO

universal notation

J. WORTH ALLEN.

The sheet music consists of eight staves of musical notation for banjo. The notation includes various banjo-specific techniques such as slurs, grace notes, and fingerings indicated by numbers above the strings. The first staff begins with a dynamic of ***ff***. Subsequent staves include markings like **mf**, **3 Pos.**, **2**, **7 B.**, **5 B.**, **1**, **7 B.**, **3 Pos.**, **2**, **p**, **8 B.**, **2 Pos.**, **8 Pos.**, **4 Pos.**, and ends with a dynamic of ***ff***.

Trio *mf*

The music consists of ten staves of musical notation for a brass instrument, likely a trumpet or cornet. The key signature varies between G major (one sharp) and C major (no sharps or flats). The time signature changes frequently, including measures in 2/4, 3/4, and 4/4. The music is divided into sections by measure numbers 1 and 2. Dynamic markings include *mf*, *ff*, *ffz*, and *dr.*. Performance instructions like "Trio" and fingerings such as 0, 1, 2, 3, 4, 5 Pos., 5 B., and 6 Pos. are included. The notation uses standard musical symbols like quarter and eighth notes, with some slurs and grace notes.

Musical Terms in Common Use.

I Relating to Speed.

Accelerando. — Gradually faster.
Adagio. — Slow.
Allegretto. — Moderately quick.
Allegro. — Quick, lively.
Andante. — In moderately slow time.
Andantino. — Somewhat slower than *Andante*.
A tempo. — In regular time.
Grave. — Very slow.
Largo. — Extremely slow and solemn.
Lento. — Slow.
Meno mosso. — Slower.
Moderato. — In moderate time.
Molto Allegro. — Very quick.
Più moto. — Faster.
Prestissimo. — As fast as possible.
Presto. — Very fast.
Ritardando. — Gradually slower.
Ritenuto. — Slower.
Stringendo. — Accelerating the time.
Tempo primo. — In the original time.
Vivace. — Animated and lively.

II Relating to Power.

Crescendo (cresc.) — Gradually louder.
Decrescendo (decres.) } Gradually softer.
Diminuendo (dim.) }
Forte (*f*). — Loud.
Fortissimo (*ff*). — Very loud.
Forzando (*fz*). — With special emphasis.
Mezzo forte (*mf*). — Medium loud.
Pianissimo (*pp*). — Very soft.
Piano (*p*). — Soft.
Rinforzando (rinf. or rf.). — With additional tone and emphasis.
Sforzando (*s'f*). — With particular emphasis.
Smorzando (smorz.). — Gradually softer; dying away.

III Manner of Performance.

Ad libitum (ad lib.). — At the discretion of the performer.
Amoroso. — Lovingly, tenderly.
Animato. — With animation, spirited.
Arpeggio. — The notes of a chord, taken in rapid succession; in harp style.
Ben marcato. — Well marked.
Bravura. — With brilliant execution.
Brillante. — In a showy, brilliant style.
Calando. — Gradually softer and slower.
Cantabile } In a graceful singing style.
Cantando }
Con. — With.
“ Amore. — Tenderly, lovingly.
“ Anima. — With animation.
“ Brio. — In a brilliant, spirited style.
“ Dolore. — Mournfully.

Con Espressione. — With expression.

“ Fuoco. — With fire and animation.

“ Molto. — In an agitated manner.

“ Spirito. — With spirit.

Dolce. — In a soft, sweet style.

Legato. — Smooth and connected.

Maestoso. — Majestically.

Marcato. — In a marked and emphatic style.

Morendo. — Gradually slower and softer; dying out.

Non troppo. — Not too much.

Poco a poco. — By degrees, gradually.

Rallentando (rall.). — Gradually slower and softer.

Scherzando. — In a light and sportive manner.

Sostenuto. — Sustained.

Staccato. — Short, detached.

Syncopation. — Placing the accent on a part of the measure which is usually unaccented.

Tacet. — Silent.

Tenuto. — Sustained; held with a clinging tone.

Tutti. — With all the instruments or voices.

IV Relating to Structure.

Coda. — A few measures added at the end of a composition.
Da Capo (D.C.). — Return to the beginning.
Dal Segno (D.S.). — Return to the sign.
Finale. — The last movement of a composition.
Fine. — The end.
Obligato. — An important accompaniment part.
Senza Replica. — Without repeating.
Trio. — (1.) A composition for three voices or instruments. (2.) A second movement in a march or dance.

V Embellishments.

Appoggiatura. — A note written in a small character and preceding the principal note from which it takes its time.

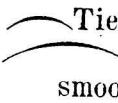
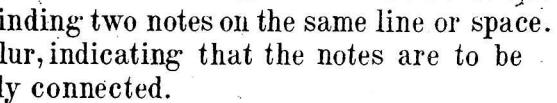
Cadenza. — A passage introduced by way of embellishment.
Mordente. — A short shake.

Trill (*tr*). — A shake, usually alternating with the principal note and the tone above.

Turn. — An embellishment consisting of the principal note, the tone above and the semitone below.

VI Signs.

 Crescendo.  Decrescendo.

 Tie, binding two notes on the same line or space.
 Slur, indicating that the notes are to be smoothly connected.

... Staccato marks.

•• Short staccato.

∞ Turn.

~ Mordente.

§ ♦ Signs indicating passage to be played again.

⌚ Pause or hold.

% Repeat last measure.

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